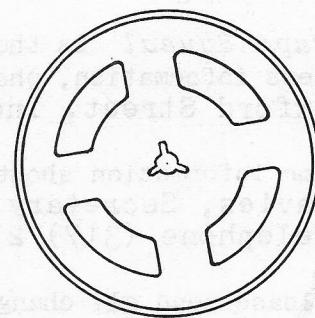


# TAPE SQUEAL



**INDIANA RECORDING CLUB, INC.**

*Volume XXI — Number 10, October, 1980*

FROM THE PRESIDENT, Bill Endicott

The weeks before the Anniversary Party were rather hectic. We wanted to have as many of the original members present as possible, and locating those who are not currently members was quite a chore. There were old IRC files and ledgers to go through, as well as old directories to check. Then there was the Indianapolis telephone book to go through in an attempt to find addresses for all the names, and a lot of people in the last twenty years was also a compose and the envelopes as well as a and pictures



there were a missing over years! There letter to print and all to address, cake to order to arrange for.

I wanted to you a little of the IRC, so through the of Tape Squeal, going through IRC's first September 26,

be able to tell of the history I decided to go first 2-3 years but ended up the first 10 years. meeting was

1960, with 31 members present. Don Powderly was chairman of that first meeting. Mazie Coffman was first editor — she said that since it was her mimeo, she got the job. Elizabeth Kelly was temporary Secretary-Treasurer, and Dick Hartley chaired the October meeting. Ray Albert was the first program chairman and his wife Emeline produced line drawings for the first few Tape Squeals, which were mailed first class for only 3¢. January 1961 saw the first election, with Dick Hartley elected pres., Howard Belschwender, vice pres., Mazie Coffman, secretary, Elizabeth Kelly, treasurer, and Walter Gidson, director. Norb Kuzel became librarian and Helena Gibson headed the Contact Committee. By April, after only 6 months, we had 100 members. The Tape Squeal took on a new look, adapting the mast-head we use today. "Alice in Hoosierland" was a popular column, lasting for a total of 92 issues, 7½ years. June saw the first IRC picnic, with 36 members present. It was also a milestone month, for it was the first time Tape Squeal was read on tape for our blind members. Rotha Calhoun did the reading. On August 12, 1961, our first romance culminated in the marriage of Don Powderly and Anna Mendel-Hartvig. By the end of the year we had members in 26 states and 7 countries.

(continued on track 11)

*Tape Squeal* is the monthly newsletter of the INDIANA RECORDING CLUB. Send all news information, photographs, etc. to Sharon A. Moore, Editor, 4215 North Oxford Street, Indianapolis, IN 46205.

For information about membership in the INDIANA RECORDING CLUB contact William B. Davies, Secretary, 1729 East 77th Street, Indianapolis, IN 46240. Telephone (317) 251-7048.

Please send all changes of address and directory data to Eleanor Davies, 1729 East 77th Street, Indianapolis, IN 46240.

Your INDIANA RECORDING CLUB Board of Directors consists of Bill Endicott, Pres.; Bill Tillett, Vice-Pres.; Bill Davies, Secretary; Sue Bereman, Treasurer; and Gene Scott, Member.

### TO ALL NEW MEMBERS (In the United States)

When you receive your welcoming tape please return to accompanying postcard to the committee chairman, William Kearney, 2625 W. Jefferson Rd., Kokomo, IN 46901.

## TRADING POST

Free notices for IRC members, concerning tape and related items to sell, buy, trade, etc.

**NOTE: ALL ITEMS IN TRADING POST WILL BE RUN FOR ONE MONTH UNLESS REQUESTED OTHERWISE AND NO ITEMS WILL BE RUN FOR AN INDEFINITE PERIOD.**

Ted Hering, S-17 — says that before Spike Jones was known as a bandleader, he was a drummer for many radio shows, including Fibber McGee and Molly. Ted would like to know if an member who collects OTR can find his novelty effects on the musical numbers with the Billy Mills Orchestra. He has only 6/23/42, 6/25/40, and 6/10/41. He'd also like to find Spike's guest spot on "Amos and Andy Music Hall."

Ed Groller, D-84 — wants someone to read a directory for a visually handicapped person. He will make copies to share with any other visually handicapped person.

Bill Barcellona, S-11 — wants to trade Big Band Remotes - air checks of Woody Herman, Charlie Barnet, Duke Ellington, Artie Shaw, Boyd Raeburn, Benny Goodman, Stan Kenton, Harry James, and others.

Bill Tedrick, D-13 — is still trying to find the song "Deep in the Heart of Texas" by Horace Height and his Musical Knights. He is also looking for any recordings by the late Ross Bagdasarian (best known as David Seville.)

Ed Gleim, S-1 — is seeking a copy of anyone doing 1930-40's song "Molange in F" (or a similar tune.) He is also looking for a source for tapes of the following artists: Medical Mission Sisters (religious), Buffy Sainte-Marie, Glenn Yarbrough. He will supply either reel of cassette.

Fred Becklenberg, D-22 — is looking for a vocal and an instrumental copy of the song "It's a Beautiful Day for a Ballgame" by the Harry Simeone Chorale. He is also looking for the soundtrack from the TV program in which Danny Kaye hosts a special celebrating the 25th anniversary of Disneyland, aired on Sunday, September 14th, on NBC.

Donald Andrews, D-27 — is looking for a song by Eddy Howard called "A Million Dreams Ago." He will supply either reel-to-reel or cassette.

Meg Alexander, D-15 — requests donations of special interest (short news items, folk lore, music from your area) of 10 min. length to be sent on C-60 cassette. She will use your contribution for the Pinellas Blind Library Digest and will return your tape (provided you identify your tapes) with a sample from the P.B.L. Digest.

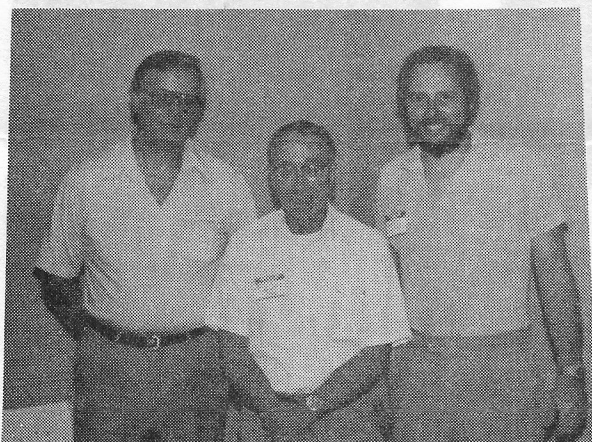
Rolfe Blaess, D-47 — wants a record album titled "On Iowa," produced by Dick Lamb. It contains excerpts and high lights of Iowa football games of the mid 1950's. He can accomodate either cassette or reel-to-reel.

Bob Yeager, S-12 — has music of the Strauss Family dubbed on cassette or 8-track, 90 minutes each, for \$5.00 postpaid.





Lucy Spurgeon  
Dale Spurgeon  
Norbert Kuzel  
Helen Kuzel  
Bob Blome  
Mazie Coffman  
Helen Kisk



Bill Endicott



Gene Scott  
Teresa Moore  
Sharon Moore



#### TAPE DONATED

In the upper, left-hand picture  
Former IRC members Lucy and Dale  
Spurgeon present current members  
Norb and Helen Kuzel a very early  
Jazz recording by Art Hodes for  
the music library.





Mr Mrs Harold Traper  
Don Boyer  
Madonna Reger  
Helen & Best



Vernon Davis  
Carl Moegenheimer



Nolan  
Sleeth  
MR & MRS C.  
ERNEST  
DAVIDSON



Jerry & Sue Bereman

Ray  
Banta

Tanja  
Moore



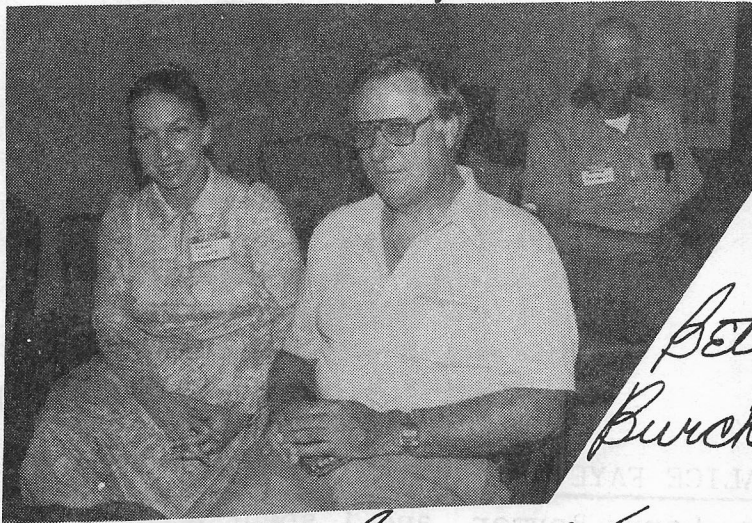
MR. & MRS. HAROLD LARISON



Fred Payne



Diane Scott Bob Casam <sup>Mr. Mrs John E Haines</sup>



Betsy  
Burcher



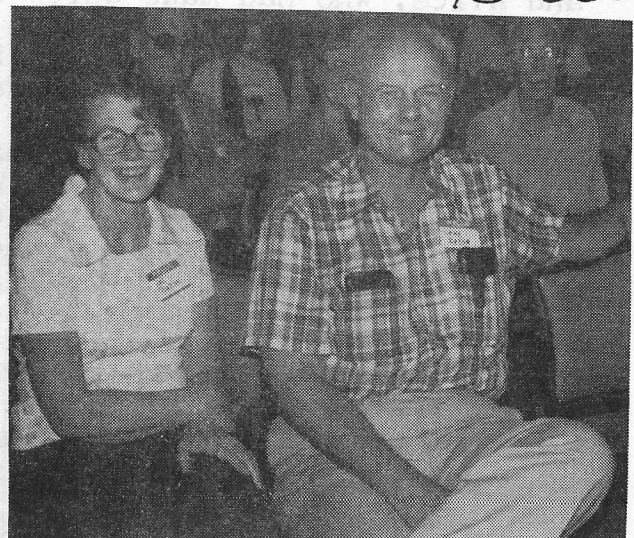
George Vonnegut Dennis Burcher  
Lynne Neel John + Edna Tritch  
Augs E Nelson



Bob Neel  
Faye J  
Nelson  
Ceryn M.  
Johnson



John  
Oliver  
Gene  
Eaton



Wayne F Dolder Bess Cutchaw Val Eaton





**RADIO  
RAMBLIN'S**  
by  
**DON BOYER**  
I.R.C. 1527



PHIL HARRIS AND ALICE FAYE

On May 29th another member, Larry Beymer, and I spent a very pleasant afternoon in the little town of Linton, Indiana which goes crazy every year at this time with Phil Harris Alice Faye fever.

It all began on June 28, 1904 with the Linton birth of Wonga Phillip Harris. (His father named him after an Indian friend named Wonga) Phil began his show business career at the age of 9 in the Linton Nicolo Theatre as a drummer with two old ladies who played piano and violin, for the silent movies. Later he traveled with his show business parents Harry and Dollie though it was his Grandfather who really raised him.

Later Phil was in several bands as a drummer starting with the Knickerbocker Theatre Band, Francis Craig's Band, The Dixie Syncopators, The Ed Sotel Band, and helped form the Lofner-Harris Band in San Francisco.

In 1932 Phil formed his own band and later had a radio show for Cutex which ran for 78 weeks and was strictly a musical show. He didn't become a household name until he joined the Jack Benny Show. He started out strictly as the band leader but Benny spotted a comedy talent and soon he was a part of the cast. In 1946 He and Alice, who had made quite a name for herself in movies, got their own show with Rexall and for a while he was on both shows which, surprisingly so, were aired back to back on Sunday night.

Phil had recording success with many songs such as "The Preacher And The Bear", "Darktown Poker Club", "The Thing" and his best known and theme song "That's What I like About The South".

His movie roles included WABASH AVENUE with Betty Grable, THE HIGH AND THE MIGHTY with John Wayne and ANYTHING GOES with Bing Crosby. Alice is best remembered for STATE FAIR.

Linton has the Phil Harris Alice Faye Library where most of their show business memorabilia is on display and it was at this library we interviewed and met them. Larry asked about their Jack Benny days on radio and Phil explained how Jack liked to exaggerate each persons habits into the plot. (yes Phil drinks!) Yet they both said that Jack was generous to a fault.

He told how he and Alice met. The first time was when she was a singer for the Rudy Vallee Band, but she was bruised and bandaged from an automobile accident and Phil was not impressed.

Years later when both were living in Encino Phil's prize Doberman was attacked outside of a grocery by another Doberman



and Phil was told it belonged to Alice Faye. Phil went to her house to complain and, quoting Phil, Alice took one look at him and proposed. However, I suspect it wasn't quite like that because Alice smiled, rolled her eyes and mouthed the famous, "Oh Brother!"

They were married May 12, 1941 and had two daughters, Alice (called Junior) and Phyllis and each now have two children.

Our meeting them was such a wonderful day and I especially enjoyed the casual visit for an hour or two after the interview listening to the two of them recall the good old days of radio.

#### ADDITIONS TO THE OLD RADIO LIBRARY

Recent additions to the library include L-114 MISC. OTR, which is a cleaned-up old #72 by Tom Craig #839, L-115 TRIBUTE TO WLW the old #73 donated by your librarian, Don Boyer, L-116 MISC. FM BROADCASTS from the old #11, #45 and #75, T-117 MISC. OTR by Don Koehnemann and Don Boyer. This tape is especially interesting to Hoosiers. Next is T-118 MUSIC donated by a new member Angel Morales (pronounced Ahn-hel) of Puerto Rico and it's great! T-119 JOHNSONS WAX SUMMER PROGRAM featuring the amazing John Nesbitt, T-120 DETECTIVES four favorites by Don Urbancic, T-121 Philco Radio Shows by Don Urbancic, T-122 DRAMA by Don Urbancic (again), T-123 HOLLYWOOD DRAMA and I loved this reel and I sound like a broken record but it's from the very generous Don Urbancic, L-124 Family Comedy some cute shows from Don Urbancic, T-125 AMOS AND ANDY a dozen funny shows of the old classic by Don Urbancic and, finally, T-126 GREAT DETECTIVES which include THE FAT MAN, NERO WOLFE, NICK CARTER AND PHILO VANCE, also from Don Urbancic.

#### OLD RADIO CASSETTE LIBRARY TO GET UNDERWAY

Many thanks to all the people who have helped to start this, much asked for, addition to our library. Tommy Alvidrez of Ft. Worth, Texas started the ball rolling with the first twelve cassettes. (and He's not even a member!) Charles McGinnis donated many blank cassettes which I have been filling up with shows, many from friends who are on my OTR Round Robins, so if you recognise one of your shows, we thank you. My good friend Angel Morales of Puerto Rico, donated several (K-26 is very good and so is K-34 and for you Fibber & Molly fans don't miss K-54) our champion donater (is there such a word?) is Don Urbancic of Owings Mill who donated 69 cassettes. There were so many that I haven't got through them yet. Also I try to check to make sure I have the cassette on a reel so that if it ever got lost in the mails, then I could always duplicate it. If I don't have the show on a reel, then I put it on a reel, along with others, so I can always find it again. Most were very good shows and please note K-35 through K-39 ADVENTURES BY MORSE, the complete "Dead Men Prowl" and it's really great radio material.

By next month I hope to have the cassette library ready to borrow from so look for instructions for borrowing from this new library. Again, many thanks to all you good loyal members out there who have helped, not only me, but all the many members, many blind, who have asked for a cassette form in the Old Radio Library.

Until next month, same time, same station, "Happy Listening"



## SPEAKING HINTS:

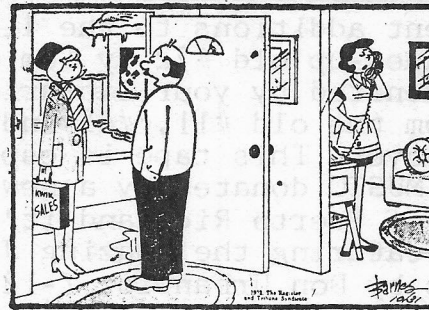
I found the following list of "Ten ways to Drop Ten Years from Your Voice" while going through the files today. Since everyone in the IRC at one time or another will be doing some recording, I thought they might be of interest. Hope you can get some benefit from them!

1. Make the breath you speak on short, deep, and easy.
2. Find your own most comfortable pitch. Favor the middle and lower register in your conversation and watch your listeners' ears perk up. (It might be a little hard to "watch" through a tape recorder, but should be fun trying!)
3. Stay out of your throat. Avoid all constrictions in the vital-voice zone. Speak up front, right behind your teeth. Imagine an unobstructed column, deep inside of you, from your abdomen all the way to your lips.
4. Banish voice blemishes, especially masality. Keep your tones out of your nose and channel them through your mouth.
5. Ward off vocal wrinkles with vocal hygiene. For the young in voice, stop punishing your voice, whether emotionally or with throat irritants.
6. Forstall facial lines and tight tones by talking with relaxed mouth. Always keep your cheek muscles in repose.
7. Infuse your tones with person-to-person warmth. As you work to perfect your conversational skills, keep uppermost in mind the two-way circular current of communication.
8. Free your voice with elocution. Regularly read aloud a variety of inspiring and challenging passages that lend your tones color and strength.
9. Develop a home-workshop approach to your speech practice. Do it yourself and whenever possible do it together with other members of the family or with a friend. A beauty routine for the voice should include active listening to some of the fine radio and TV voices on good programs.

10. Grow increasingly sensitive to the playback of your tape recorder. Make this sound mirror your closest ally and most accurate critic.

Adapted from: Dorothy Uris, Everybody's Book of Better Speaking, David McKay Publishing Co.

Sharon



"She should be through shortly. She's arguing with a tape recording."

## ESTATE SALE

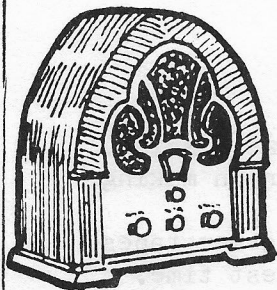
The estate of Daniel Shattuck, former IRC #129, has these items for sale — offers are solicited:

1. Tandburg series 64 — 3 heads, 3 motor, 4 track. First-class shape. A very impressive unit. Full stereo. RR.
2. Viking of Minneapolis — series 88. 3 heads. full stereo. top shape. RR.
3. Hitachi TRO — portable mono with nifty carry case. sharp looking mono RR.
4. Wollensak RR mono — capacity max. 5" reels. complete.
5. Koss headphone set with extra flex cable. Stereo.
6. Allied Knight #70E reverberation control unit.
7. Reel-type, bulk tape erasure unit.

Contact:

Eugene Eaton  
R. 2 Box 98  
Monrovia, IN 46157  
-- OR --  
Joyce Shattuck  
R. 1 Box 257  
Monrovia, IN 46157.





# TUNING IN

by

HERMAN LINDEMANN JR.

## EASY ACES

Radio provided us with a number of husband and wife comedy teams: OZZIE AND HARRIET, ETHEL AND ALBERT, BURNS AND ALLEN, and EASY ACES.

Probably the longest running of this genre was EASY ACES. The show had an unusual beginning. Goodman Ace was a newspaper, movie and drama critic in 1928 in Kansas City when he married Jane Sherwood. To earn some extra cash he began reading the Sunday comics on KMBC for \$10 a show. KMBC was a new CBS affiliate in Kansas City in those days. Goodman Ace also sometimes did movie reviews at night on the station, earning himself another \$10 for that effort.

One night a group that was to appear on the next program failed to show up and the program director frantically signalled Goodman Ace to stay on the air. Ace began to ad lib and his wife, Jane, seeing his predicament, jumped in to help. They began talking about anything that came to mind; last nights bridge game, the party coming up next week.

The listening audience liked it and so the simple little talk program became a weekly feature. Not long afterward, during those early days of broadcasting, the CBS network became interested and offered the team \$500 a week for a 13 week stint to originate out of Chicago. They began in October 1931.

The show proved to be a hit, and by 1935 the Ace's had moved to New York City and began broadcasting it on the NBC-Blue network three times a week for Anicin.

The broadcasts were always very informal. Goodman Ace had arranged for a specially built table with a hidden microphone (to prevent mike fright). Jane Ace, like Gracie Allen, kept getting things mixed up. Her sentences were filled with wrong words which were almost right, but left many open ended, double meanings. She used phrases like "Time wounds all heels", "You've got to take the bitter with the batter", or she described a problem with a saying like, "the fly in the oatmeal". Not very funny when seeing it in writing, but tremendously effective when she delivered it in her slightly nasal twang.

When Jane would make such statements as "I was up at the crank of dawn" Goodman would offer utter, "Isn't that awful".

Like Gracie Allen, Jane Ace also had a brother who didn't care much for working. In fact Paul hadn't worked in twelve years because, as Jane said, "he's waiting for the dollar to settle down".

Goodman Ace wrote all the material for the show. The program never had an audience. He permitted only one quick read-through rehearsal just before the broadcast; he wanted to keep the program fresh. He was always called Ace.

In later years the shows theme song was MANHATTAN SERENADE, played on an accordion.

There were a number of other characters on the show, notably Jane's friend Marge, who always had a silly giggle.

When EASY ACES switched to NBC in 1935 it remained there for a long run, but on November 24th, 1943 it moved back to CBS for a weekly half hour on Wednesday evenings.

Goodman Ace never permitted sponsor interference, in fact he wouldn't even want to meet them. This all went very well until late in 1944. Until then the sponsor, Anicin, had not interfered in the program, but then one of the sponsors representatives strongly objected to a musical bridge Ace was using. Ace fired back some strong comments to the sponsor, and Anicin dropped the show. The last broadcast was heard January 10th, 1945.

They did attempt a comeback in 1948, reluctantly using a half hour format complete with audience and orchestra (the show had never had an audience before) but it didn't prove very acceptable in that format.

The talented Goodman Ace was not without work for long. He was a very original writer and at various times wrote for the DANNY KAYE SHOW, THE BIG SHOW, THE LITTLE SHOW, and YOU ARE THERE, all on television. His writing credits can be seen on many of the older TV programs. Jane Ace died in 1974.

The show was a good one for its time, and while not in the league of comedians like Jack Benny and Bob Hope, EASY ACES provided a nice quarter hour of easy listening.

### CAST:

Goodman Ace	Himself
Jane Ace	Herself
Marge	Mary Hunter
Miss Thomas	Ann Thomas
Johnny	Paul Stewart
Cokey	Ken Roberts
Betty	Ethel Blume
Laura, the maid	Helene Dumas
Announcers: Ford Bond, Ken Roberts	



## BETTER TAPE LISTENING

by: Russ Field

From time to time, I have read articles which contain information on how to make better tapes. Many of these articles are by people that obviously have very sophisticated tape recording equipment, and I find that not only do I find it hard to understand what they are saying, but with my simple tape recorder, I cannot follow their advise. But I have a few rules of my own that may be of benefit to other people.

When I started in tape recording, some 10 years ago, I had to borrow a tape recorder, since I had none of my own. I remember how nervous I was making that first tape. And then when I had completed what was probably a 30 minute tape on a 3 inch reel, the owner of the tape recorder said, "Now we'll play it back." I was astonished and said, "Why?" His reply was, "If we're not able to understand what you said, there's no sense in mailing it out."

Since then I have made hundreds, maybe thousands of tapes on my own recorders, and I have always listened to each tape after I have made it, and I have learned very much from hearing my own tapes.

Right at the beginning I recieved tapes from other people, some of which were so faint that I had to strain with my ears with the volume set up high in order to hear the tape. And some tapes, yes, some tapes I recieved were a complete blank with nothing whatsoever on them. Obviously, these people hadn't listened to their tapes.

And early in my experience, I noted that a lot of people coughed or cleared their throats while taping. Except for one of my pals. I asked him why he never coughed. "Simple," he said, "Whenever I cough while I'm taping, I go back and erase it, and make that part of the tape over."

A few months after I got my own recorder I learned that there was such a thing as the foot switch. One of my pals and I were bothered by the clicks and noises that resulted when we operated the switch on the microphone. After using the foot switch I found that most of these noises disappeared. Now I use a hand operated switch which does the same thing.

I have listened to many old tapes and found that while they have a month and a

day for the date, the year was missing. Now I always include the year in making a tape.

Sometimes in listening to other tapes, they seem blank for the longest time. So now I make sure that my tape is ready to record my voice as soon as I turn the power switch on. I find that I can wind the cassette tape up with my little finger so that the tape is ready to record.

I really get a big kick out of listening to my own voice, and I'm sure that I make a better tape by hearing what my voicespondent is going to hear when he plays the tape.

## BONDS -- Robert Thurston

*Mutual funds exist in every degree of risk from those in exclusively U.S. Govt. securities to others in admittedly speculative common stocks. When you invest in a mutual fund, it is a diversified investment with more price stability than any single stock which we could buy.*

*We can invest in them with no brokerage charges (when we select no-load funds). There are many hundreds of no-loads and it is generally admitted that they perform just as well as load funds (which charge about 8% when you buy). This means that the investor can stay invested so long as the price is rising, and with no more effort than a toll-free telephone call, he can sell for the closing price on the day he telephones. When the prices start going up again, he buys. All without brokerage fees. Some of them make very substantial gains - up to 100% per year. It is alsopossible to lose.*

*One can give quite a lot of time to the subject and find it very interesting; there are also methods to do quite well, following the guidance of and investment advisor, to spend less time. Hobbyists can swap copies of their different investment advisory letters.*

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*****		*	*
*		*	*
*	*	*	*
*	*	*	*



## President (cont.)

January, 1962, saw the election of Elmer Friman, pres., Mac Herrington, vice pres., Mazie Coffman, secretary, Liz Kelly, treasurer, and Dick Hartley, board member. The club was still growing rapidly with more associate clubs joining the ranks. Dues went from \$3 to \$5.

The 1963 elections saw Elmer Friman elected to a second term as president, Art Hendricks elected VP, Rosemauri Bricking, sec., and Bert Everhard, treasurer. The club now has 388 members in 34 states and 21 countries, and it cost 4¢ to mail Tape Squeal.

Helen Kish had written an article that appeared in Stereo Revue and the club had grown to about 500 members. Although discussion was held about limiting the club to 550 members, this was never done and today we have over 700 members.

\*\* \*\*

## MEMBER OPERATES NOSTALGIA CLUB

Herman Lindemann, Jr. (D-72) began his tape recording as a hobby ten years ago. Since then it has developed into more than a hobby for he now operates Herlin Productions and is director of the Nostalgia Music Club.

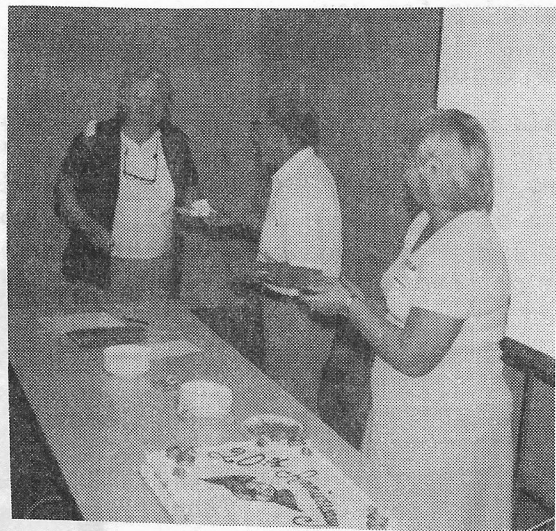
Herman has a studio setup out of which come feature productions circulated to members four times a year. Some typical titles include "Stars of the 20's", Ziegfeld's Broadway", "The Music of Hollywood", and "Animals and Music". In addition there are biographical programs on the lives of such artists as Bing Crosby, Fred Astaire, Al Jolson, Paul Whiteman and Guy Lombardo. Members of Herman's club are most impressed by the excellent quality of the old music. Herman utilizes a number of techniques to eliminate scratch and surface noise from the music, but never adds any echo or other effects. The programs are a mixture of commentary and musical excerpts, with a great deal of research going into the background of the subject or artist.

The Nostalgia Music Club circulates programs four times a year on open reel tape only. A modest due charge is made to cover expenses. In addition a yearly newsletter is mailed to members at renewal time in October with interesting bits of information.

ANYONE INTERESTED IN MORE DETAILS CAN WRITE HERMAN DIRECTLY. Herman Lindemann, Jr. 837 Northumberland Dr., Schenectady, NY, 12309.



*The coffee pot's always a popular place to gather and chat to your IRC friends!*



*President Bill Endicott presents Mazie Coffman, IRC#1, with the first piece of cake.*





## COMMENTS FROM THE EDITOR

### Letters, We Get Letters!

Perry Como's "Letter Song" seems especially appropriate this month, for we've gotten quite a few. Although I'm not printing any individual acknowledgements, many thanks to everyone who has written over the months with pats and pans. Input from the members is what keeps the Tape Squeal great!

### Back Issues:

I have recieved several inquiries as to whether it is possible to obtain back issues of Tape Squeal. The answer is a qualified "yes". We have no reserve collection of Squeals, but we do have copies of most of the Squeals dating to the beginning of the club. If you are interested in obtaining photocopies of these issues, send \$1 per issue and the issue number or month and year you want to me (the editor) and I will copy the issue and mail it back to you. If you are looking for something, but don't know which issue it's in, then I'll try to find it for you.

### News:

I recieved a call last month from PHIL ENDRESS, D-33, to report that IRC #1740, JAN R. HOUGEN, D-8, suffered a heart attack and is recuperating at home. Thank you, Phil, for your call, and, Jan, we'll be praying for you.

### I've Done It Again!

This month's Tape Squeal is not only bigger than ever, but later. But don't worry folks, Ye Olde Editor will be finished at college in May, 1981, so maybe next summer the issues will actually be done on time!

*Sharon*

Earl Magenheimer gave an interesting slide show on the Indiana Recording Club and its early days. Thank you, Earl!



## VOICE OF HISTORY LIBRARY

Vernon Davis has taken over the responsibilities of the Voice of History Library. The Library has four new additions to announce:

- 87 — Sounds of '76 — Story and Song. donated by Wayne O'Steen, Sr.
- 88 — Ronald Reagan Acceptance Speech, July 17, 1980.
- 89 — Agnew Resigns — News Coverage, October, 1973.
- 90 — Election 1976 and Inauguration, January 20, 1977. — News Coverage.  
the last three donated by Neil Grant.

Remember, if you want to order anything from the Voice of History Library, write to Vern Davis, 8805 Madison, #301A, Indianapolis, IN 46227. BE CERTAIN TO CHANGE THE NAME AND ADDRESS ON PAGE 4 of your directory!





## HOBBIES &amp; BUSINESSES

At long last the second of the articles about the businesses and hobbies of your fellow members appears. I have attempted to sort through the many responses and divide them into two catagories: money-making enterprises and fun projects. This month I'll tell you about some of the money-making activities.

Herm Lindemann, Jr. - D-72, runs Herlin Productions. His special endeavor is the "Nostalgia Music Club" which is profiled on track 11.

E. H. "Wally" Wallace - D-46, records old steam train sounds. He writes that he has traveled all over the United States and has picked these sounds of yesteryear on mono and stereo. His love of trains prompted him to assemble these sounds into recordings which he has copyrighted! They are available in cassette and 8-track and would, I know, make a great gift for yourself or for the train-lover on your Christmas gift list.

Another interesting business is run by Ernie Rawlings - D-102. Ernie is librarian for the Sforzando Organ Music Club. For \$1 (to cover postage and handling) you can get all sorts of information about the group, and for \$10 you can join the club (the \$1 can be applied to the membership fee) and receive at least 10 fine organ music programs a year.

At least two of our members make their full-time livings from sound. Guy F. Preston, D-42, owns Preston Sound Equipment Co. of Columbus, IN. They distribute sound equipment for schools, churches, industry and other users of public address systems, paging systems, intercom systems, amplifiers, mixers, microphones, speakers and background music systems, etc. Guy states that because of the background music he supplies to shopping centers, motels, offices, etc. he plays tapes 24-hours a day! His studio also does some recording for area musicians, but never records "rock," "for fear of equipment contamination."

Gary Bourgois - D-57, operates Studio B in Marquette, MI. As he says, "it if is done on tape, we do it." Besides educational and training programs, he does radio commercials, records musicians, and writes and records jingles. A popular output of the studio is "The Amazing Adventures of Flash Frizbone," the story

of a DJ who can't keep a job. "Flash" is sent monthly to radio stations across the country, so if you've heard it before, you now know where it came from! In addition to trouble-shooting tapes, Gary has started video-recording. But, with all this equipment, he says that the studio is getting a little cramped.

Gerry Van Scoyoc, D-98, operates an amateur recording studio in his home, specializing in classical works. He and his wife also make handmade jewelry, an outgrowth of their interest in rocks. The card reproduced below was included by Gerry, and I must admit that it sounds great:

NO PHONE

NO MONEY

Mr. &amp; Mrs. Gerald Van Scoyoc

RETIRED

ROCKHOUNDS - TRAVELERS - VOICE SPONENT

PHOTOGRAPHY - BIRD WATCHING - HI-FI

GOOD MUSIC - HIKING - GOOD FRIENDS

NO ADDRESS

NO AMBITION

Walt Green, D-48, does calligraphy, personal izing poems, letters, awards, whatever. His motto is "you name it, I'll write it for you." He says that he makes a lot of 9x12 and 11x14 special art plaques for anniversaries and special occasions. The samples he sent along are really beautiful! After trying to read my own chicken scratching, they really look good.

That's all for this month. I hope to have some more interesting hobbies and/or businesses to report on in the next month or so. Don't forget that these IRC members are your friends. Patronize their businesses if possible. And, if you have anything to include here — send it to the editor.

Sharon

Mailed at Indianapolis  
on or about Oct. 11, 1980

## SCHEDULED MEETINGS

Regularly scheduled meetings of the INDIANA RECORDING CLUB are held on the third Sunday of each month at 2:00pm in the basement meeting room at the Leppert & Copeland Mortuary (740 E. 86th Street) in INDIANAPOLIS.

\* \* \* GUESTS ARE WELCOME!!!! \* \*

### This Month---

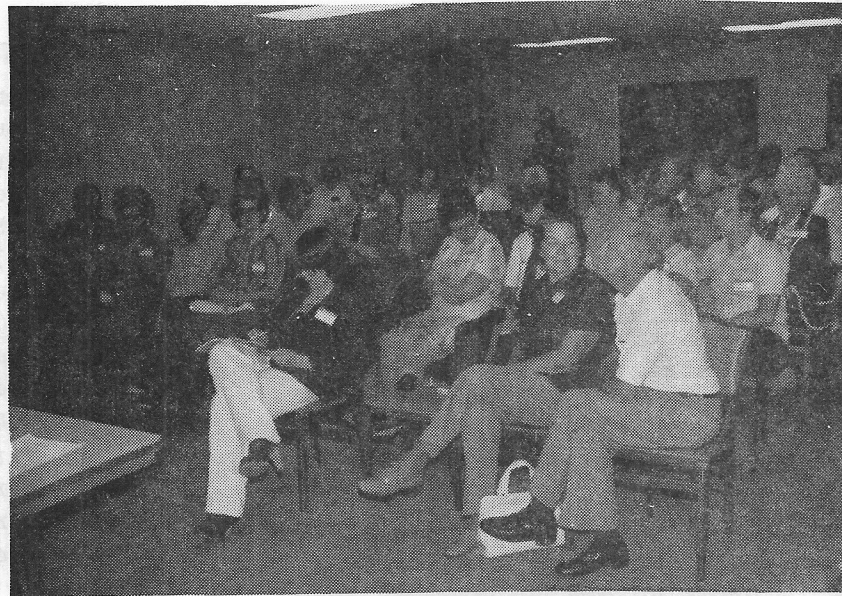
OCTOBER 19

GENE SCOTT will present a program on video-tapesponding, complete with video recorder and a cassette send him from another member. If we're lucky (or maybe unlucky) he might show up with a video camera. You'll never know unless you're there!

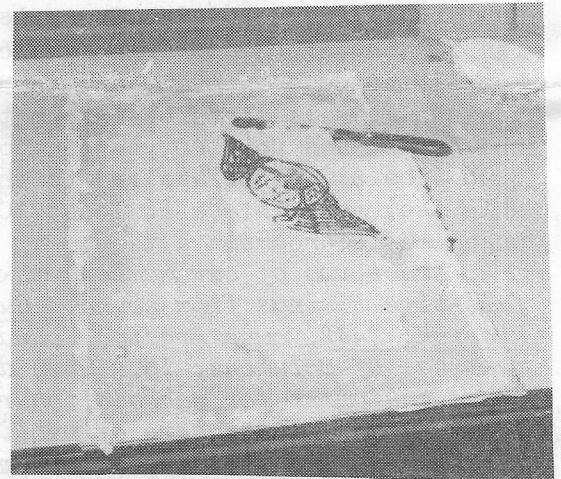
### & Next---

NOVEMBER 16TH

Vice President BILL TILLET will present a tape-slide show on the Panama Canal. Plan on being present to see this most interesting offering. Remember, there will be plenty of coffee, and maybe even cookies, after the presentation. BRING A GUEST WITH YOU!! (There is no charge for admission — one of the best entertainment bargains in town.)



*This is just part of the crowd enjoying the fun, food, and fellowship at the recent IRC anniversary party.*



*The remains of a once-beautiful cake. It will be consumed at the next board meeting!*

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